

LINCOLN STEFFENS

HIS COLUMN

A child, awakened out of a deep sleep, expressed all the crying babies and all the weeping idealists in the world. "Oh, dear," he said, "I have lost the place in my dream."

¶ Let's have another debate on the League of Nations. The last one lasted weeks without ever settling that evidently interesting question: whether to join the League or the army; whether to make treaties and steps toward peace or to deal with the causes of war. We might have this debate in the school and invite our little children to come and see our grown-up brains at work.

¶ The kids should come to all our great events; to meetings of the school trustees and of our board of aldermen; to our Republican and Democratic campaign meetings; and have a good conservative newspaper read to them daily. The little tots should know our problems and learn how not to meet them.

¶ Careful Carmelians should distinguish between snobs and snooty people. Every careful Carmelian should be a snob, but a genuine snob is never snooty. Examples occur, but it might sound snooty to name them.

¶ Would that our average were up to the dignity, intelligence and strength of our garbage man. "And," came the response to my remark, "he's so handsome."

¶ Low-brows should keep in mind the comforting fact of long observation that high-brows are not necessarily intelligent. Indeed, it is as rare to find intelligence in an intellectual as it is a rich man entering the Kingdom of Heaven. Intelligence is as incompatible with intellectuality as it is with what we call honesty. But, then, intelligence is rare everywhere, even among low-brows. And unpopular.

¶ Did you ever stop to think what the Reed Clubbers might do if they would

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THE CARMELITE

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VOL. CARMEL-BY-THE-SEA: THURSDAY, SEPTEMBER 15, 1932 NO. 29

Music Society 'Adopts' Peninsula Orchestra

By unanimous action of its board of directors, the Carmel Music Society has pledged continuance and enlargement of its sponsorship of the Neah-Kah-Nie String Quartet and the youthful but thriving companion organization, the Monterey Peninsula Chamber Orchestra.

At a meeting Tuesday night, called to formulate plans for the society's sixth annual season, it was arranged that the quartet should spend five months of the ensuing year in Carmel, being here through January and February, returning in June and remaining until September. The quartet and orchestra personnel will provide two of the customary four winter concerts; next summer their plans call for a season of music surpassing the outstanding offerings of the past few months.

Two other major attractions, to be engaged for the winter series, will be announced later, together with dates and other details concerning the series.

While the decision to "adopt" the quartet and orchestra represents a departure from the Music Society's previous seasons, it is in keeping with the general

policy of the organization as originally framed. It is known that for some time there has been a desire on the part of the directors to cease functioning solely as a booking agency and lend the society's support to creative musicianship nearer home. The Peninsula Orchestra, brought into being by Dene Denny through the summer series of the quartet, affords the outlet for which the society has been seeking.

Mildred Sahlstrom Wright, well-known concert violinist and teacher who has maintained a studio in Carmel for the past two years, has joined the orchestra as concert-master. The personnel of the group now includes:

Dr. M. R. Bedri	Grace Knowles
Nancy Bragg	Margaret Lial
Geraldine Bruckman	Danny Lockwood
Ernest Calley	Jo Logasa
Bill Dickinson	Alice Meckenstock
Laura Dierssen	Robert Nagler
Ducky Falkenberg	Mrs. O'Hanlon
Marion Falkenberg	Helen Peifer
Doris Fee	R. J. Pelunis
Fenton Foster	Paul Taylor
Althea Harper	John Terry
	Bernard Watson

FILIPINO PROGRAM IN AID OF EMPLOYMENT FUND

As their contribution to unemployment relief, the Filipino group in Carmel, under the guidance of the Rev. Willis White, will stage a variety entertainment at Sunset School on Saturday evening.

The first half-hour of the program, in the old auditorium, will be devoted to musical selections and dancing acts, including a colorful Filipino adaptation from the Spanish, the "Fandango Careniosa."

Then follows a debate, Salinas vs. Carmel, on the subject of prohibition in the Philippines. Louis Pataesil, Domin-

ador Fernandez and Sulpicio Barrios will represent Carmel; George Aquino, Simplicio Laya and Salvador Soria form the Salinasteam. Judges will be Principal J. R. McKillop of Monterey High School, A. B. Ingham, Pacific Grove Grammar School, and W. F. Gloeckner of the Army Y. M. C. A. [to page two]

THE FAIR FARED WELL

Accounts of the Carmel street fair have not been closed, but on conservative estimate, the amount to be turned over to the Employment Commission will be approximately eleven hundred dollars. And mostly in nickels and dimes.



by popular demand...
Ed Fitzpatrick, Jr. and
his orchestra REMAIN
ALL YEAR at DEL
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every night except Tues-
days and Sundays...
New Tunes · New Effects

FOR RENT—Guest house, with bath and breakfast nook. Water, gas and electricity free in low winter rental. Near Pine Inn. Telephone 717 or Address Box 500.

WANTED — Intelligent, competent woman seeks position secretary, companion-housekeeper, or exchange part-time work for room and board. Address Box 500, Carmel.

FILIPINO SHOW *from page one*

With the scene of action shifting to the new gymnasium, there will be a volley-ball game between two Carmel teams; the first comprising Tom Phillips, W. B. Williams, Paul Funchess, Dave Askew, Harry Bowles and Ilyo Jadovsky; the Filipino team, Sulpicio Barrios, Elicio Yuone, Gracio de la Pina, Pluridal Machelig, Julio Samson and Gerarado Yabot.

Water-colors and oil paintings by Diogratias Domingo will be on exhibition in the auditorium.

Posters for the entertainment were made by Sunset School pupils under the direction of Miss Anna Marie Baer. As a stimulus to the youthful artists, their work was judged by a committee of Art Association members—Burton S. Boundey, Arthur Hill Gilbert and Jo Mora. A prize for the best poster, as selected by the committee, will be awarded Saturday night.

A single admission charge of forty cent will cover the varied events. An erroneous impression appears to have arisen regarding the fund to benefit from the entertainment. The local Filipinos have no relief fund; all receipts go to the regularly established Carmel Employment Commission.

A NEW APPROACH TO LANDSCAPE PAINTING

The exhibit of water-colors by Gordena Parker at the Denny-Watrous Gallery just now is particularly interesting from the point of view of decoration. This young painter has a sense of rhythm and color which will be very valuable to her in whatever direction her work leads her. She has perfected a certain close technique which she will probably have to break out of if she is to do big work. She uses a flowing sequence of parallel lines following the contours of hills trees and objects. The effect is formal and neatly woven—fine for decoration but somewhat rigid for truly creative work.

Miss Parker has a good clean sense of color and relative tone-values. In some of her work she uses the Chinese contrasts of pink and green. One picture where these colors have been freely used is surrounded by a broad sheet of silver giving the decorative value full scope.

The essential quality of this work is a delicate sense of the ever-present rhythm in nature,—a well-controlled response to the more obvious colors and a conscious watching for pattern possibilities.

THE CARMELITE: SEPTEMBER 15, 1932

STREET FAIR

"A swell time and a swelled Employment Fund" sums up the Carmel Street Fair, staged Saturday night in ideal weather.

Any doubt as to Carmel's ability to put on a carnival air was dispelled as a seemingly endless stream of people flocked to the scene of festivities on Dolores street. The first thing to run out was admission tickets, so far did the crowd exceed expectations; after that the spaghetti gave out along with the hot dogs and the barkers' voices. All were renewed in various ways and the fun went on until well into the morning.

Volunteer assistants too numerous to mention gave help cheerfully in the thousand and one details that entered into the affair. The committee's thanks are expressed in the following note:

To the Editor of The Carmelite:

The Committee in charge of the Street Fair for Carmel's unemployment fund wishes to thank The Carmelite for its free publicity which aided greatly toward the success of the event.

We also wish to thank through your columns the organizations, firms and individuals who co-operated so cheerfully.

Mrs. S. A. Trevvett

Mrs. R. J. Hart

Tom Phillips

James L. Cockburn

As reported on page one, net receipts approximated eleven hundred dollars.

ART ASSOCIATION

Burton S. Boundey, Monterey artist, will head the Carmel Art Association during the coming year, with Arthur Hill Gilbert as first vice-president. Other newly elected officers are Ada Howe Kent, second vice-president; Ed-da Maxwell Heath, treasurer; Mrs. R. L. Grabill, recording secretary; Miss J. M. Culbertson, corresponding secretary; C. Chapel Judson, George Seidenneck, Edith Heron, George Coblentz, I Maynard Curtis, Eva Belle Adams and Charlotte Morgan, directors.

TAXES SLIGHTLY DEFERRED

Carmel city taxes will not be due this year until the first Monday in November, an extension of two weeks over previous regulations. The change became official Tuesday night when the City Council met for the second reading of the necessary ordinance.

Purpose of the change was to allow sufficient time after fixing of the tax rate for clerical work in getting out bills.

IBSEN IN CARMEL: "THE DOLL'S HOUSE" IN REHEARSAL

by JAMES BROUGHTON

A rationalization of human emotions, a consciousness of the reality of life, of love, marriage, and of sex—these were Ibsen's outstanding contributions to a new dramatic art, and nowhere better than in "The Doll's House" does he show his great human understanding.

"The Doll's House," which the Carmel Community Playhouse is planning to present on September twenty-ninth, thirtieth and October first, offers a social problem in married life which is very common today but which in Ibsen's time caused so much controversy that the subject of the play became forbidden as a topic of conversation at some social functions.

This very dramatic, tense, and provocative play will have Peggy Converse in the leading role of the Carmel production. She has played many important parts in Stanford theatricals, starting in such plays as "Romeo and Juliet," "Dulcy," and "Berkeley Square." Opposite her in "The Doll's House" is David Matzke, who enacts Torvald, the possessive husband. Matzke is fast becoming one of Carmel's most dependable actors. Galt Bell, who has not been able to act here since he became director of the Community Playhouse, is to appear as the withering Dr. Rank, while the sympathetic Mrs. Linden is to be acted by Norma Parrott. Others are Jim Kelly, Marian Todd, and Mrs. Sargent.

Byron Foulger, who is directing the Ibsen play, already has the cast in fine shape for the production, and rehearsals indicate that the play will be one of the most finished and distinguished ever given in Carmel.

"THE ART OF THE THEATRE"
A CARMEL LECTURE

Sheldon Cheney returns to Carmel on Saturday, September twenty-fourth, for a talk in the Denny-Watrous Gallery on "The Art of the Theatre."

Mr. Cheney recently completed a five-year study and writing sojourn in Europe. Previously he was in theatre production in New York, associated with Norman Bel Geddes, Robert Edmund Jones and the Theatre Guild workers. Founder of "Theatre Arts Monthly," his published books include "Acting and Stagecraft," "Stage Decoration," "The Theatre: Three Thousand Years of the Drama." During the past summer he has been conducting courses in Berkeley on "Modernism in the Arts" and "Elements of Theatre Art."

CAROL WESTON AND THE PENINSULA ORCHESTRA

The orchestra which has become so vital a part of our community met last Sunday evening at the Denny-Watrous Gallery for the second rehearsal under guidance of the new conductor. Michel Penha was exceedingly anxious to leave his work in competent hands. His first choice was Carol Weston but there seemed at first little hope of securing her. She is prominent in musical activities in San Francisco, a busy woman and a most efficient one. Finally, however, she agreed to undertake the work and will conduct the Peninsula Orchestra until the return of Penha in January.

Carol Weston obtained her B.A. degree in music at the age of fifteen. She has studied with Leopold Auer, the famous violinist whose pupils have included Elman, Heifitz, Zimbalist and others. She toured with Martinelli as violin soloist, and with Percy Grainger, the well-known pianist. She has conducted many orchestras, and was for a long time the only woman director in the West. Her work with the San Francisco Symphony Orchestra makes her extremely valuable and gives her the necessary poise and assurance for directing men. She is president of the Berkeley Violin Club and knows violin work

through and through. She is the teacher of the child Miriam Soloveff whose remarkable playing we heard again last Friday night.

The tuition which the players receive will be invaluable to them. It is a rare privilege for our local players.

Carol Weston is a thorough student of music. She delivered a series of lectures on music appreciation at the San Francisco Y.W.C.A. where for two seasons she lectured on symphony programs, the students going directly from the lectures to the concerts. At present she is instructor of a violin teacher's class at Mills College, California.

To have obtained such a thorough musician for the work in Carmel is a triumph. The winter's work of the little orchestra should be a rich and glowing experience. There is no question about the warm personal contact Miss Weston makes with the players. She has a keen and lively grasp of the whole situation. Her method is to encourage rather than to denounce. Her criticisms are both instructive and constructive.

The next rehearsal will be on Sunday evening at eight o'clock in the Denny-Watrous Gallery. A small charge of ten cents will be made to the audience to cover light and janitor service. These open rehearsals are a real musical education.

—D. H.

*Like a Visit to Old Manila . . .*Filipino Variety
Entertainment

Benefit Carmel Unemployed

Old Auditorium, Sunset School

Saturday Eve., Sept. 17

Admission . . . 40 Cents

Entire Proceeds to Carmel Employment Fund

THE CARMELITE

J. A. GOUGHLIN — Editor and Publisher

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***The views expressed in signed contributions should be taken as those of the individual writers, not necessarily endorsed by the Editor.

Lincoln Steffens---continued

only go on to some regular business, like the canning industry, or stocks and bonds, or, say, the advertising game? I'll bet they could move real estate in Carmel, get summer rents in winter instead of winter rents in summer. Of all our unemployed, they should be the first to be given jobs. Then we, the retired intelligentsia, could be once more the only people of leisure.

"Why is it that everybody loves so to hate?" said the newspaper woman.

The "Pine Cone" reprinted in full that excellent editorial in the "Herald" on our library and the Red literature, calling it a "scholarly" conclusion from a study of the stuff. That's well meant. Mr. Griffin is a careful writer and I liked his editorial, but in conversation with me afterward he admitted that he had not looked at "New Masses" for a long time. He should. "New Masses" is one of the leaders of a new movement in literature; no less; a conscious urge to get well-known writers and artists and also working men themselves to do articles, fiction and pictures for and of the working class. Important? Historically it is very important to give an inarticulate part of our people expression. Carmelites really interested in the streams of art should demand from their library or go out and buy a look at "New Masses" and if anything in it offends their taste or their pocketbooks, they should remember the shocks they have suffered from new music and new modes of painting. It is quite possible that their "good taste" is not so darned good.

The "Herald" offered sound advice to the canners to get together. The canners came back with the right answer: the editor's solution was against the law. Our canners' problem is the same as the oil men's, the sugar men's—of all the competing businesses which feel

the necessity for self-government, self-control in pools or trusts which are forbidden by the Sherman and other anti-trust laws. That is to say that an economic necessity is up against our man-made laws, under our system. One may doubt the sincerity of the canners who, like most business men, are no great respectors of law. "Let's have a drink." But their excuse is as sound as Mr. Griffin's advice. And their last question shows that in their hips they foresee the answer. They close their appeal from the editor to the public by asking: "Must we imitate Russia?" I think the "Herald" should tell them: "Yes, either Russia or the American bootleggers."

"Green Grows" was as triumphant as the rehearsals of our growing, living orchestra. I wish the town could see the rehearsals of the Community Players, and so grow up with the plays. And painting, too. Why can't we tempt some painters to paint openly, in a hall where we could all watch them work. I broached the idea to John O'Shea and he saw the point. That is to say, he saw one point. He said, with his usual sobriety:

"All right. I'll paint a portrait in rehearsal if you'll sit for it, and stand the consequences with me."

Well, and why not? I remember that in my student days I learned more about art in the studios than I did at the galleries. And the crowds that would come to see John O'Shea could be warned that a portrait in the making reveals the character of the painter as well as that of his victim. Anyway, this would be a way to lift painting—as our rehearsals did music—from an art to a sport. And that's what happened in the Middle Ages: painting ranked then where baseball and football do now. It might happen here. A line of design might be recognized by the fans as we now rise to a home-run. If John O'Shea could draw a four-bag hit, or learn to.

The young critic of art and life that I am rearing saw Zane Gray's beautiful South Seas fishing movie and said: "That, daddy, is the best picture I ever saw"—a thoughtful pause, then—"except 'Scarface,' of course."

When General Araki, the Japanese Secretary of War, says white people are barbarians who should be driven out of Asia, we should listen and not get mad. A speech like that from a man like that is a challenge to war, and to

name the nations of America and Europe, including Soviet Russia in Siberia is to draw the battle lines. And he did that, this leading Japanese warrior and statesman. Our answer should be the recognition of Russia. Yes, and if we were not barbarous but as white and wise as we think we are, we should get out of Asia; what individual white men get there is not worth to us as a nation, a world war. But the whitest thing we could do is to ask ourselves if it isn't true that we are barbarians, all of us, the Japanese, too.

For General Araki is, you observe, a general and he says, among other civilized barbarities, that Asia for the Asiatics should be under the overlordship of Japan, as Europe has been under the overlordship of England; as America under the Monroe Doctrine of the United States. But never mind Japan. What does the Japanese monster mean by calling us barbarians? In the same newspaper is an account of a Japanese Baron, who bade farewell to a white host of his in Los Angeles, took a ship to San Francisco and that night flew back to explain that he had forgotten something. He gave a box of candy to the wife of his Los Angeles host and then flew on to catch his boat. The Japanese are graceful, very finished in their manners. They have but just emerged from the period that the French were driven out of by the French Revolution. They are coming as fast as they can into our industrial bourgeois period and they still think, as the French court no doubt felt, that the new business world is barbarous. And it is. The Japanese would help us on if they could make us see that and become—graceful. And Japan would be helped up out of the depths if—not we, but the Chinese should make them see themselves as they see us.

One of the Chinese delegates to the peace conference at Paris after the World War was saying sadly but with some humor that no conquerors of China could conquer the Chinese. "We absorb them," he said.

"What do you mean by absorb?" I asked.

He hesitated, then: "We marry them." "I see," I said, "you love them to death."

He turned, a look of surprise softened into a smile and he bowed very gracefully, repeating: "We love them to death, yes, we love them to death."

Van Papen is proving that a Hitler can't do what a Mussolini might.

Porter Emerson Browne

COMMENTS ON THE TIMES

Industrial life is full of surprises. And it may well be possible that one of its surprises is that it defies all rules of logic, reason or common sense.

A friend said to me the other night, "The wise man is never an optimist. It is a question whether or not, for the wise man, there can be any sense in anything. A nation of Pollyannas can make something out of nothing. Normal, apparently, in America, is a nation of morons, gambling in paper and believing it is money."

He went on to add that, could they keep kidding themselves, paper again would be money. And with money would start buying. With buying would start employment. With employment would start taxes. And relief for the hungry. And with that relief would come again social stability. The Republican party would go back in power and again would the land become a happy playfield for fools and fanatics, as before.

Now all this may be possible. The more I know about things, the more I know there is that I don't know. As a matter of fact, the present sum total of my knowledge about now is *nil*, or less.

The supernatural is the natural that we do not understand. I have said often that events are way ahead of man's conception of those events, or even of his ideology and philology. Modern phenomena are simply phases that as yet are mysterious. The Vicious Cycle one. Possibly a good name for the present up-trend would be "The Senseless Rise."

It may be that Prosperity is hustling out from around the corner to mingle again with us all. Or it may be that his shade is with us. It may be that Prosperity, having come out, will stay a short time and do a quick duck again. It may be—well, anything may be.

If the world is to be ordered by human gullibility—by alternating pressures of optimism and of pessimism—why then our so-called cycles may be short—wild Prosperity following on the heels of utter collapse. And so on.

Anything is in the air. Anything may happen.

Only this: we certainly live in a high speed age. No wonder we are dizzy, and getting each day dizzier!

I am fairly confident of one thing. It is that not any of us has the slightest

grasp of what this brave, new world is all about. Nor is any of us liable to find out.

* * *

Man himself seems to be changing.

Humanity, once peaceful and ordered, is behaving like a lot of bees into whose hive there has been thrown a stone. They are swarming and stinging and raising hell.

Now they are.

But it is quite possible that something may happen, almost any time, to cause them to beat their greed into kindliness and change their red into black.

A high speed world seems to be something else again.

About all we can predict is that anything may happen.

Meanwhile, I do not depart from the Seven Point Program.

When anything can happen, it's wise to have a strong and loyal army. In-

cidentally living still lies on the land. This also is fairly certain.

Prosperity has shown that he can be off the job for two and a half years, much to the detriment of said job.

He will go again.

So the thing to do is—

Always be prepared for the unwelcome visitations of Prosperity's saturnine boy friend, Adversity.

Prosperity invites all to the city, for wassail.

Adversity insists that we go to the land for hard work.

So, when Prosperity smiles, we can move to the marts of trade, there to do business with the marks of the same.

But we should be at all times packed up to spend the summer on the land, with Adversity.

Which seems to be one idea gleaned from the confusion.

A Mighty Sentinel of the Coast: The Point Sur Light

In the late black hours a ship comes north along the Pacific, tall and gleaming, music in the lounge, her passengers untroubled. On the bridge her first mate paces, his eyes turned landward. From the crow's nest aloft a voice calls, "Light on the starboard bow, sir!"

For off the beam winks and dies. The mate counts time. Flash six seconds; dark fourteen and four tenths seconds. "Point Sur light" the mate records, San Francisco won't be long now.

Later. In the fog of early morning a blunt-nosed tramp comes picking a wary course. Her engines are at half speed. The "Old Man" is on her bridge. He rings down the telegraph, "slow speed." The freighter wallows heavily. Out of the fog comes a warning wail. The "Old Man" counts time. The siren wails again, lasting five seconds, then silent thirty-five. It is Point Sur. The "Old Man" rings down the telegraph, "full speed ahead."

Again. A Coast Guard boat, blown off-course, rides in thick weather somewhere under the arm of the Aleutians. Down in the radio shack her operator sits waiting with ear phones clamped. The signal comes faintly. He tunes in. Dot, two dashes, dot, repeated for one minute, then silent two minutes. It is Point Sur. From that signal he takes bearings, the Coast Guard boat picks up her course.

* * *

These incidents are but the routine of life to men at sea. To the landsman they are the wonder and mystery, and

not very well understood functions of a lighthouse. We know in a general way that it gives warning to ships. But we could tell little of the details about its operation, and practically nothing of the human lives behind it.

Down at Point Sur Station, H. R. Miller, first assistant keeper there, explained some of these details recently. Sur Rock is almost a sugarloaf island, rising three hundred and fifty-eight feet at the edge of the sea. From the new state highway that runs within a mile and a half of it, the station seems more a fortified castle of the Middle Ages, than a modern signal station. A cluster of gray stone buildings crown the top, with the light tower isolated at the northern end.

Here in this cluster are the living quarters for the four families who tend the light, also a school house, (a teacher is furnished by the state) for there are seven children of school age. There is a stable too, in a shed beyond, for old dobbin himself is living out a ripe age upon this mound of rock. Keeping him company are chickens, dogs, cats. Vegetables are planted in a flat space blown from the top, and in front of each family quarter is a garden of flowers. Life on Point Sur is limited, perhaps, in footroom, but is wide in vista.

Shipboard neatness is maintained about the station. Paintwork is fresh; the yards swabbed down. Shifts for the crew are rotated, so that one man is

—continued on page six

POINT SUR LIGHT *concluded*

never on continuous night duty, but has alternate times for day work around the buildings.

In clear weather the man on watch has only to turn the light on at sunset, and off at sunrise. The radio is operated only at short specified times. The fog siren is silent. But thick days and nights bring much to do, and a man must be something combining watchmaker, mechanic and electrician to keep the delicate mechanism in perfect order. There can be no failure no stops for long repairs then.

The lamp itself is an interesting piece of mechanism. This globe of prisms and reflectors takes a one thousand watt

electric bulb, and increases its light to one million candle power. A weight device like a grandfather's clock, keeps the globe turning slowly, making the alternate flash and eclipse seen at sea. Each station, of course, has its own characteristic, Point Sur's being six seconds flash, fourteen and four-tenths seconds dark.

Tremendous power must be used in the air blast that penetrates fog. Two twenty-horse gasoline engines drive the air compressors for the Point Sur siren. Day or night, whenever fog comes within five miles of shore, the unit is started, its characteristic being five seconds blast, thirty-five seconds silent.

The radio signal is the newest addition, and the most far reaching. Its dots and dashes have been received thousands of miles at sea, and have been reported from northward along the coast of Alaska.

It is a human thing, this light, depending upon human beings for its service, vital and known to countless other lives that pass off-shore unseen.

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THE CARMELITE: SEPTEMBER 15, 1932

CARMEL TROUPER IN THE EAST

Gordon Nelson, active in Carmel summer theatricals two seasons ago, is now connected with the Scarborough Players at Scarborough-on-Hudson, New York. Their most recent production was "The Last Judgment," a comedy by Gennaro Curci (brother of the singer) and Eduardo Ciannelli. The action opens with two characters asleep side by side in London hospital beds. From talk between nurse and doctor it comes out that they are Bernard Shaw and Luigi Pirandello. They have been driving in opposite directions and crashed. As they "come to" they exchange comments on the plays they have written. Then the doctor returns with inmates of the place. They have a little company of their own, giving plays every two weeks, with the prize nut as director. He thinks he's Bill Shakespeare. The others have funny ideas about themselves too: Eve is there and Helen of Troy, Cleopatra, Antony and the like. From this point, the action centers around a play which Shaw and Pirandello write for the patients, and almost get produced.

"The Last Judgment" is scheduled for Broadway production early in the fall.

EARLY DAYS OF THE DRAMA IN CALIFORNIA

Memories of stage stars who cheered and were cheered by miners in the gold rush days are recalled by a bronze plaque bearing their names, recently unveiled on the site of the old California Theatre in San Francisco. Presented by the Commonwealth Club and the Pacific Telephone & Telegraph Company, the plaque is set in the facade of the telephone building at 444 Bush street, constructed on the theatre site. Among the names are William C. Ralston, founder of the theatre; John McCullough, Lawrence Barrett, Charles Coughlin, Edwin Booth, Lotta Crabtree and Emelie Melville.

First home of the legitimate drama on the Pacific Coast, the theatre was opened in 1869, with an audience including Robert Louis Stevenson, Leland Stanford and Bret Harte.

EN ROUTE TO STARDOM

Gloria Stuart continues her upward climb in Hollywood. She has the lead in Universal's latest featured release, "Air Mail," heavily advertised in most of the "fan" magazines and given prominence in Universal's advertisement column in the "Saturday Evening Post." The studio has exercised its option and renewed her contract at a higher figure.



There is no doubt that Carmel, even though not as free and liberal as some of its real estate agents would like, has some distinctions. One is that it attracts more amusing people than most places. Only they don't stay long enough.

† †

Edward Weston has a serious rival in Carmel. All unwittingly he even photographs that rival's small daughter. To illustrate Lincoln Steffens' article in the current "Cosmopolitan" on education, a number of Weston's father and son were sent, and one lone snapshot by Leslie P. MacCarthy. The snapshot won out and appears in the magazine. Another photograph of this electrician-photographer appeared in the Rotogravure section of the New York "Herald-Tribune" Books on a page of authors. MacCarthy is the father of the Betty Ann MacCarthy whose baby photograph was exhibited at the Denny-Watrous Gallery.

† †

Clare Spencer, author of "Gallows' Orchard" and "The Quick and the Dead" is spending some time in Carmel with her two children.

† †

One day not long ago after a particularly large invasion of Carmel Point by tourists, Robinson Jeffers came down to his living room with both arms full of unpublished manuscripts. He looked hopelessly, helplessly out of the window; the stream of cars continued. Unaffected by the fire, looked and said, merely: "Are you quite sure you won't be sorry?"

Jeffers said nothing and with one heave threw the armful into the flames.

† †

Open letter to the Soup-Ladle:

Dear Soup Ladle:

You say you don't get the idea. That you can't get awfully excited about ideas and what they are anyway. Ideas aren't easy to get. And Stanford maybe isn't the best place to try. But if you promise not ever to tell anyone, to keep the secret absolutely to yourself, we'll whisper: "There is an idea. Try again."

—LAMP-POST

† †

Description of Carmel houses: "She filled the house with shrieks, and it was a house that could only stand one shriek."

MIRIAM SOLOVEFF'S CARMEL RECITAL

Following a surprise performance several weeks ago which literally struck speechless her audience, Miriam Soloveff appeared again at the Denny-Watrous Gallery last week, this time presenting a full-sized program. To startle an audience amiably primed for enjoying an evening of amateur music was one thing. But it was quite another matter for this youthful musician to offer an entire program, including the Handel Sonata for violin in D Major, Paganini's Concerto No. 1, the Bach-Kreisler E Major Prelude, Mendelssohn's "On the Wings of Song," and Wieniawski's "Airs-Russes." Suffice it to say that this music was highly delectable, quite apart from the fact that it came from a smiling youngster ten years of age.

Miriam Soloveff possesses rare talent. And could one desire a happier arrangement than this precious material being shaped by the famous violinist, Kathleen Parlow and her assistant, Carol Weston? Fortunately also, Miriam's talent has wrought no evil effects for she appears a perfectly wholesome, happy young person, physically well-equipped to handle the large gift she bears. Watching the child as she plays one is impressed with her extreme naturalness and poise. If in the practice room she has had to labor over manipulating the instrument or mastering technique, she has left all vestige of hard work behind. We witness only the young artist intently absorbed and obviously enjoying herself as though engaged in any fascinating diversion.

Absolute assurance and precision marked the entire performance. Agile technique and fine musical perception enabled Miriam to run through each successive movement and number with amazing facility. Not that this was simply an excellent virtuoso rendition; when occasion allowed there are real interpretative loveliness. Especially noticeable was a certain clarity and freshness of sound and movement, as though vibrant youth were having its full expression. Whether or not we wish to predict a glorious fulfillment of this child's great promise is here of small consequence; we were quite happy with the music she gave us last Friday night.

—A. M. B.

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THE CARMELITE: SEPTEMBER 15, 1932

CAPITALISM vs. COMMUNISM:
A DEBATE

"Resolved that Capitalism offers more than Communism to Youth" is the subject of a debate to which the T-N-T club of Monterey has challenged the John Reed Club of Carmel. The affirmative side, upheld by the T-N-T will be presented by John Sandholdt, Cedric Rowntree and Ross J Cowen. Opposing on the negative, the John Reed club presents Ella Winter, S. S. Adamson and Myrto Childe. Mayor John Catlin, Robert Parrott and Allen Griffin have been asked to serve as judges.

The debate will be held at the San Carlos Hotel, Monterey, next Sunday evening. No admission will be charged. General discussion by members of both groups and the audience will take place at the close of the meeting.

SAN FRANCISCO OPERA

San Francisco has in prospect a brilliant season of opera, with several factors contributing to the importance of the event. Foremost will be the gala opening on Saturday evening, October fifteenth, of the new six million dollar War Memorial Opera House, only municipally owned opera house in the United States.

"Tosca" has been selected for the opening performance, for which the cast will be headed by Claudia Muzio.

The repertoire for the brief season of nine operas will include the established favorites of other years with artists of international renown cast in the principal roles.

Mme. Lily Pons will be heard as Lucia in "Lucia Di Lammermoor" and Gilda in "Rigoletto"; Francesco Merli, dramatic tenor of the Metropolitan, will make his Pacific Coast debut, and Dino Borgioli will have the major lyric tenor roles. Other artists engaged include Claudia Muzio, Maria Mueller, Queena Mario, Kathryn Meisle, Mario Chamlee and Friedrich Schorr.

AT ALL SAINTS

The Rt. Rev. Edward Lambe Parsons, D.D., Bishop of the Diocese of California, will visit All Saints Church next Sunday. At the eleven o'clock service Bishop Parsons will preach the sermon and will also administer Confirmation to a class of candidates to be presented by the Vicar, the Rev. A. B. Chinn.

RUMMAGE SALE

The Community Church's annual rummage sale will commence next Tuesday in the church basement. Food, clothes, bric-a-brac will be on sale.

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